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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

Proceeding	91207836
Party	Plaintiff Volvo Trademark Holding AB
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Volvo Wants a Piece of Your Right Brain

Review Winner's Task: Take the Brand Beyond Safety

By Jean Halliday. Published on April 01, 2007.



A correction has been made in this story. See below for details.

DETROIT (AdAge.com) -- Think Volvo, and you think safety. It's a rock-solid association most advertisers would love to have, but Volvo thinks it's time to move on.



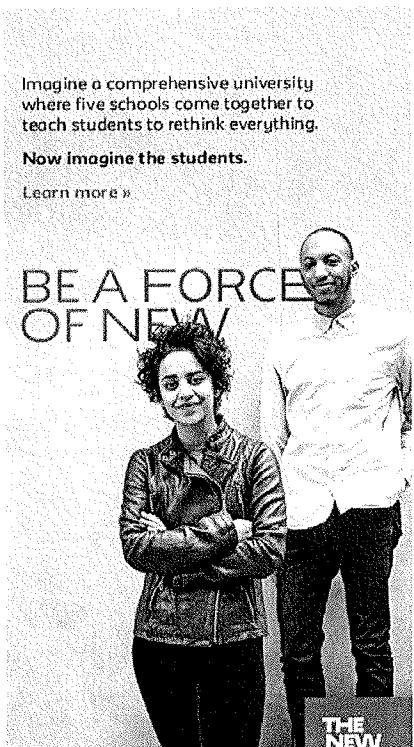
'Safety on its own is not enough,' said Volvo's global advertising manager.

"Safety on its own is not enough," said Tim Ellis, global advertising manager for Volvo in Sweden.

Right brain

While it's surely a smart selling position -- envied by rivals from Lexus to Honda and even Kia, which are trying to co-opt it -- safety tends to appeal to the left brain. And because car buying is a blend of emotional and rational reasoning, Volvo wants to add more right brain to its marketing.

In its global creative review, now down to only two contenders -- Havas' Arnold Worldwide, Boston, teamed with independent Nitro, London, and Publicis Groupe's Fallon, Minneapolis and London -- the automaker is asking the agencies to create a more emotional association with the brand.



Euro RSCG elimination

Volvo had planned to announce a winner last week but instead eliminated incumbent Havas' Euro RSCG, London and New York, and Omnicom Group's 180, Amsterdam, and extended the review, calling for a shootout in mid-April.

It was too close to call between Arnold and Fallon, Mr. Ellis said, and since Volvo intends this to be the start of a long-term relationship, it has asked to see more "development work" from the agencies before making such an important decision.

The winner's mission will be to develop a "big global idea" for the brand that will be used in the U.S. and Europe but adapted with different expressions for smaller markets by local agencies this fall, Mr. Ellis said. Volvo wants to move from different product-by-product campaigns to an umbrella brand approach.

Veteran auto consultant Lincoln Merrihew, senior VP of TNS Automotive, said Volvo vehicles' strong body cages helped solidify the carmaker's safety positioning. But with rivals building safety into their products with air bags and other technology, he said, Volvo's "unique identity has eroded over time." He said Volvo is doing the right thing. "Rather than abandoning safety, they are trying to build on it by tweaking the recipe. That's an intelligent move."

Unit sales

Volvo's U.S. unit sales peaked in 2004, according to Automotive News, at 139,067 units. After that, sales slid to 123,587 in 2005 and 115,807 last year.

So how does Volvo sex up its safety positioning? Mr. Merrihew predicts it will tie its younger-skewing models, such as the C30, to fun-to-drive performance and associate its pricier products with luxury.

Volvo appears to be moving in that direction already. Its U.S. prelaunch for the C30 on volvocars.com invites visitors to "trick out" the entry-level premium hatchback. Meanwhile, U.S. TV commercials from Euro RSCG for the S80 sedan tout "the luxury of life" but also show off the car's accident-avoidance systems.

Volvo has been down this road before. When the marketer introduced its non-boxy vehicle styling in 1998, Euro RSCG's ads for the C70 coupe and convertible appealed to emotion and a sense of fashion. The C70 helped Volvo break 100,000 in annual unit sales in the U.S. for the first time.

The brand has always had limited ad spending, although in 2006 Volvo was backed with its heftiest budget, \$87 million in measured U.S. media vs. \$50 million a decade earlier, according to TNS Media Intelligence.

Auto consultant John Bulcroft, president of Advisory Group, said Volvo has shifted its entire product line since then and can -- and should -- evolve. "It takes a long time to change images," he said, adding: "It could take Volvo another 10 years to get where it wants to be."

CORRECTION: An earlier version of this story incorrectly reported that the C70



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helped Volvo break 1 million in annual unit sales in the U.S. for the first time. The correct figure is 100,000.

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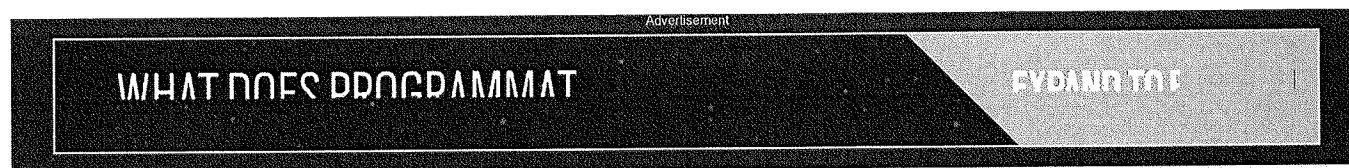
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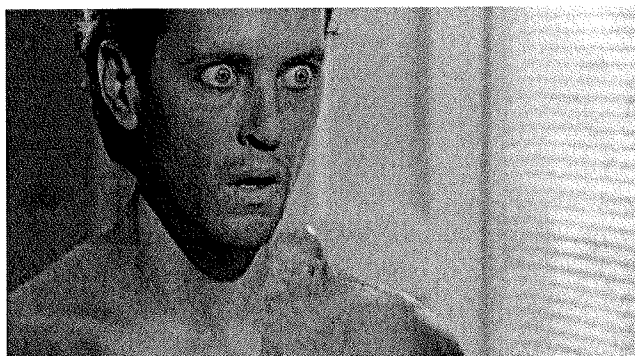
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THE BEST AND WORST OF ADVERTISING, BRANDING AND DESIGN

25 Best Advertising Movies Ever Made

By David Carter

June 15, 2011, 10:54 AM EDT



Trying to name the best movies about advertising is something we've all done, but the results are usually far from scientific. Take *Crazy People* for instance. Hilarious ads; not such a great movie. So, we decided to try to rank ad-related movies in some relatively accurate way. Thus was born the AdFreak Ad Flick Index, cobbled together from critic and user scores on Rotten Tomatoes, along with critic scores on IMDB. (And yes, if you really give a crap, you can read the methodology, posted at the end of this feature.) Without further ado, here they are: The 25 best movies about the ad industry, as ranked by the ineffable judgment of dubious science. Watch the montage below—and below that, the list, with clips of each film.



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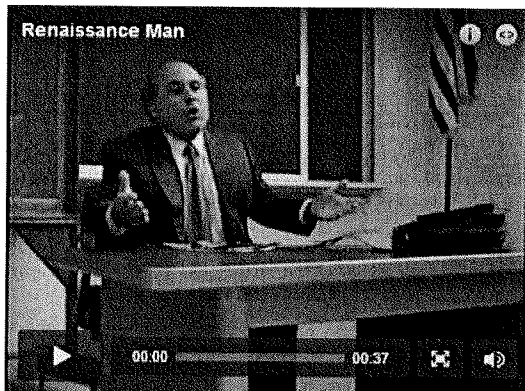
25 Suits (1999)



Two agencies compete for a sanitary-napkin account by floating very different campaign slogans: "Your own personal air supply" versus "The pad ain't bad!"

• AdFreak rating: 4.00

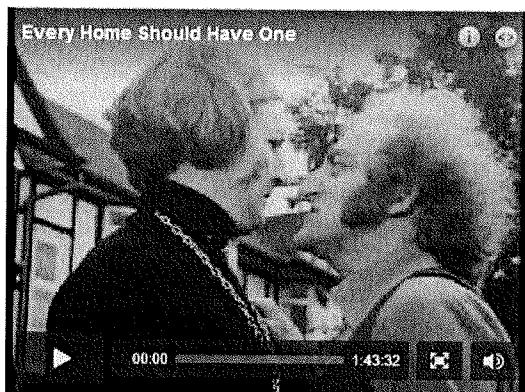
24 Renaissance Man (1994)



Laid off from his Detroit advertising job, Bill Rago (Danny DeVito) takes the only work he can find: teaching English fundamentals to under-performing U.S. soldiers.

• AdFreak rating: 4.62

23 Every Home Should Have One (1970)



British ad creative Teddy Brown (Marty Feldman) is tasked with creating a sexy new

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campaign to sell porridge.

• AdFreak rating: 4.70

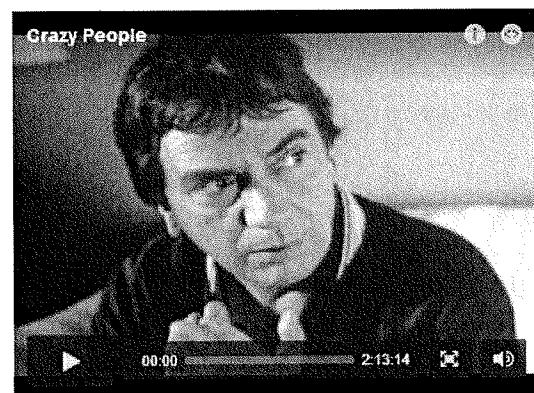
22 Boomerang (1992)



Advertising hotshot and womanizer Marcus Graham (Eddie Murphy) gets a taste of his own medicine as he's toyed with by powerful women at his corporation.

• AdFreak rating: 4.94

21 Crazy People (1990)



Bitter adman Emory Leeson (Dudley Moore) creates "honest" ads that accidentally go public, with lines like "Buy Volvo. They're boxy but they're good."

• AdFreak rating: 5.18

20 Ex-Lady (1933)



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AdFreak is a daily blog of the best and worst of creativity in advertising, media, marketing and design. Follow us as we celebrate (and skewer) the latest, greatest, quirkiest and freakiest commercials, promos, trailers, posters, billboards, logos and package designs around. Edited by Adweek's Tim Nudd.

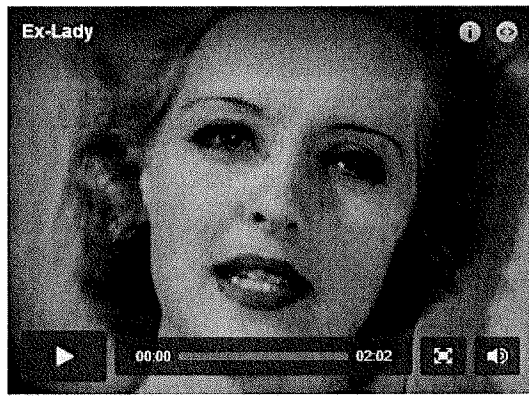
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A glamorous New York graphic artist (Bette Davis) reluctantly marries her ad-agency business partner, but soon both are secretly dating clients and competitors.

• AdFreak rating: 5.23

19 Take a Letter, Darling (1942)



Two agency co-workers, played by Rosalind Russell and Fred MacMurray, fall in love while working to land a tobacco account.

• AdFreak rating: 5.27

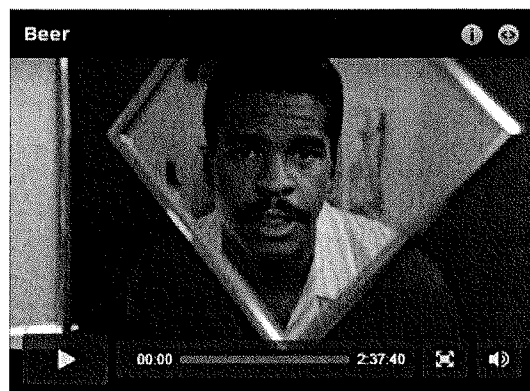
18 Nothing in Common (1986)



Ad exec David Basner (Tom Hanks) tries to focus on his career at a Chicago agency while dealing with his obstinate father (Jackie Gleason).

• AdFreak rating: 5.30

17 Beer (1985)



Three losers, including one played by David Allen Grier, accidentally break up a robbery and are hired to star in an agency's macho new ad campaign for a beer client.

• AdFreak rating: 5.33

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Volvo Funds Live Mobile Stream of MLB Games

By Mike Shields

March 31, 2011, 12:00 AM EDT Technology

As the 2011 season opens, Major League Baseball is giving away one of its most prized media assets—live streaming of its games—to mobile users courtesy of Volvo.

During April, fans can download MLB.com's At Bat 11 application for Apple's iPad, iPhone and iTouch and stream all out-of-market games live for free. Normally such games are only available to paying MLB.TV subscribers.

While the Volvo-funded free access is not available on Android devices, this year marks the first time that Android phone and tablet owners can subscribe to MLB.TV. Android owners will, however, have access to one free out-of-market game each week during the season.

MLB has also added a slew of new features to its revamped Apple and Android applications. Subscribers can now access live highlights from key games during the season and can even go back and view archived games. Fans can also track live game simulations which borrow graphics from the PlayStation title MLB 11: The Show.

Social media is in play here as well and fans can "check in" at MLB ballparks a la Foursquare as well as create profiles and share comments via Facebook and Twitter directly from the app.

The MLB/Volvo partnership was facilitated by Mobext, the mobile marketing partners of the digital agency Media Contacts.

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Mike Shields is Senior Editor (Digital) for Adweek.

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Volvo Ties In With New 'Twilight' Movie By Todd Wasserman

June 22, 2010, 12:00 AM EDT Advertising & Branding



Edward Cullen will return to his Volvo XC60 in the upcoming Twilight Saga: Eclipse, and Volvo, in turn, will once again market the tie-in with an online promotion.

To promote the film, which premieres June 30, Volvo and agency Euro 4D are launching "Lost in Forks," a contest offering a chance to win the car. A TV spot, set to break this week from Arnold Worldwide, links the safety aspect of a Volvo with the twists and turns of the series' plot. "There's more to life than a Volvo. There's what you can expect: Being kissed, desired, loved, missed," reads a voiceover as scenes from the movie roll by. "Then there's everything you can't expect. So be ready for it. That's why you drive one."

Said a rep: "This campaign reflects Volvo's belief that there are more important things in life than your car, like the rich experiences a car brings and the people you bring along for the ride."

The promo follows the one last year, themed "What drives Edward," which also dangled a chance to win the car in conjunction with The Twilight Saga: New Moon.

Volvo is not the only marketer tying in with the Summit Entertainment film. Burger King is also launching a promo this week, pitting fans of Edward Cullen and the werewolf Jacob Black against each other as "Team Edward" and "Team Jacob," respectively.

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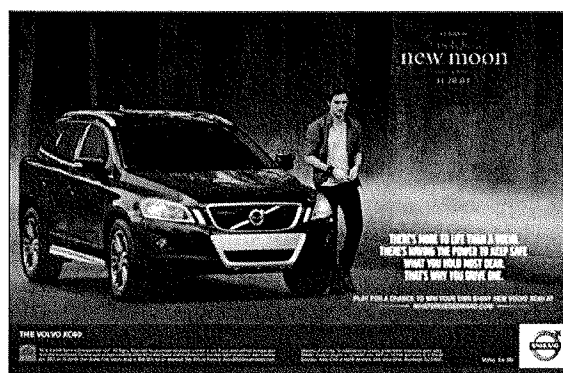
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So, tell me again why vampires like Volvos?

By Adweek Blogs

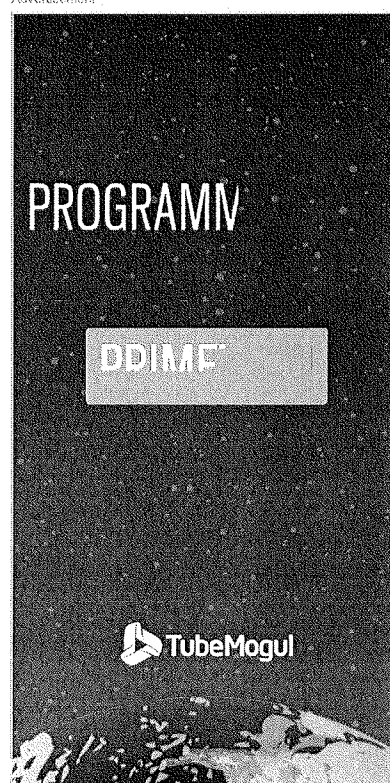
November 16, 2009, 10:40 AM EST



Of all the inexplicable tie-ins, I would never have guessed Volvo and *Twilight*. The rationale is that Volvo keeps you safe, and vampires keep you safe! Well, not vampires in general, just Edward the Shiny. And how does Edward keep you safe? Well, he cares enough to drive a car meant for middle-aged women. Now, I'm not a *Tw*-hard or a *Tw*-hater, but this is possibly one of the worst collaborations I've seen since *My Own Worst Enemy* turned out to be GM's worst enemy. When the *Twilight* commercial I thought I was watching magically turned into a Volvo commercial, I knew it was going to be bad. I was right. They directed me to a Web site, WhatDrivesEdward.com, where I stared into Edward's sulky eyes and was asked to solve a six-part puzzle for a chance to win the same Volvo he drives in the movie. At that point, it was over between Volvo and me. But I wish Volvo (and agencies Euro RSCG 4D and Arnold) lots of luck in their attempt to convince moms to make major purchases based on the lust-crazed whims of their teenage daughters.

—Posted by Rebecca Cullers

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Volvo Reveals What Drives Edward Cullen By Kenneth Hein

October 30, 2009, 12:00 AM EDT Advertising & Branding



Can vampires sell cars? Volvo certainly thinks so. The Swedish carmaker has launched Whatdrivesedward.com. On the site, consumers can win the chance to attend the premiere of

The Twilight Saga: New Moon on Nov. 16, meet members of the cast and receive their own Volvo XC60.

The contest plays off of Volvo's product placement deal with Summit Entertainment, under which Edward Cullen drives the new crossover vehicle. "Volvo is central to Edward's character in the Twilight saga," said Doug Speck, president and CEO of Volvo Cars of North America, in a statement.

The chance to win the car begins Nov. 1. Fans are challenged to answer a series of questions. Participants are encouraged to exchange hints through Twitter, Facebook and MySpace. The first one to solve the puzzle wins. The site also features a trailers, a variety of photo downloads and wallpapers.

Volvo spent \$50 million on media last year, per the Nielsen Co. It spent \$18 million for the first eight months of the year. Euro RSCG 4D is the agency driving the effort. Arnold, Volvo's lead agency, is handling TV, print and in-dealership POP.

"Presumably with Twilight being a tween girl franchise, they are hoping that the message might be picked up by moms to use the Volvo to take their adolescent little vampires to soccer practice," said Lucian James of the brand strategy consultancy Agenda.

That being said, Twilight has plenty of activity around the tween crowd, including a partnership with Burger King and the virtual world Habbo. Summit Entertainment's

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Twilight's 'New Moon' Rises for Volvo

By Kenneth Meier

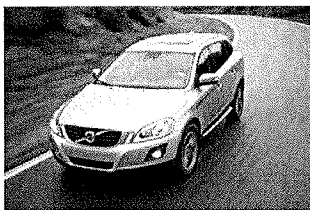
October 30, 2009 12:00 AM EDT Advertising & Branding

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That being said, Twilight has plenty of activity around the tween crowd, including a [partnership with Burger King](#) and the [virtual world Habbo](#). Summit Entertainment's president of worldwide marketing, Nancy Kirkpatrick, was named one of [Brandweek's Marketers of the Year](#) last month.

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Volvo Puts Twitter Feed in YouTube Ad By Brian Morrissey

April 16, 2009, 12:05 AM EDT · Advertising & Branding



Volvo is promoting the Twitter feed for the 2010 Volvo XC60 crossover vehicle through the biggest ad placement YouTube has run to date.

Volvo shop Euro RSCG created the rich media ad, which stretches across the YouTube home page today. It shows the XC60 auto-brake "city safety" capability, then gives users the option of seeing videos, photos or playing a game from within the unit. The banner also includes a live feed of Volvo XC60 Twitter updates from the New York auto show.

"Volvo is about humanity," said John Steward, creative director at Euro RSCG. "We felt that it matched very well Volvo's stance on humanity because Twitter is all about humanity."

The ad placement includes Twitter's bird logo and an invitation for users to follow it on the short-messaging service. Volvo launched its Twitter account about three months ago and has more than 1,200 followers. It recently held a Twitter Q&A with Volvo North America CEO Doug Speck.

Euro RSCG created the ad using technology from Google's DoubleClick. It pulls in the Twitter updates as an RSS feed. The latest update from the account is shown in the banner. Users can scroll to see previous updates.

Euro RSCG notified Twitter about its plans, Steward said, although the company is not involved in the campaign.

The ad is the largest YouTube has run yet, according to a Google representative, expanding to 950 x 250 pixels. It includes a "close this ad option."

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Volvo is the latest advertiser to use Twitter in ads. TurboTax has also been running banners promoting its live feed throughout the Google ad network. Land Rover is taking a different approach for its ad campaign tied to the auto show. It is promoting a Twitter hashtag, #LRNY, which aggregates conversation about the vehicle in Twitter Search.

Euro RSCG worked with fellow Havas shop Media Contacts on the campaign, which also includes Facebook and Flickr pages, a YouTube brand channel and sponsored videos, and a blog, thecarthatstopsitself.com.

Source: Adweek.com

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Volvo's 80/20 Rental Program Targets Loyalists

By Timothy Fields

June 18, 2008, 12:00 AM EDT Advertising & Branding

To build a larger base of loyal customers, Volvo Rents employs an 80/20 marketing program that encourages its franchised retailers to provide superior customer service to its best clients.

"Pick your customers before they pick you," said Nick Mavrick, a marketing executive at Volvo Rents.

Based in Asheville, N.C., Volvo Rents is a division of Volvo Construction Equipment North America. The company markets a comprehensive line of equipment and tools for sale to the construction, commercial, industrial and homeowner markets, along with rentals. Equipment includes such items as wheel loaders, backloaders, pipe layers, paving machines, excavating equipment and more.

From June 2005 to June 2008, Volvo Rents increased equipment rentals from 40,000 customers and 162,000 transactions to 150,000 customers and 1.1 million transactions. The company has 81 Volvo Rents centers in North America, 72 in Europe and one in Mexico.

Mavrick attributes the dramatic increase to the company's emphasis on encouraging repeat rentals. Some 16% of Volvo Rents customers represent 89% of rental revenue; the company invests 80% of its marketing dollars specifically geared towards that percentage of loyal prospects. "Our loyalist customer base continues to expand at four times greater rate than the rest of the customer base," he said. "Their average spend is 400% greater than the average customer; they pay a 15% to 20% transaction premium; and our operating margin is 400% greater than the average."

Among various initiatives, store owners and managers have hosted steak barbecues at stores and have taken top customers to the Super Bowl, Nascar races and other major events. Volvo Rents also provides equipment deliveries on weekends that arrive in time for construction crews to start working.

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Timothy Fields

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Volvo pulls over, picks up Stephin Merritt

By Adweek Staff

September 20, 2007, 10:50 AM EDT



Fans of Stephin Merritt are mourning the end of civilization now that their depressive homeboy has earned a few bucks by recording a track for the above Volvo ad. Merritt's music usually makes people want to drive off a mountainside rather than up and down one, but his weary nursery-rhyme performance makes this quirky and enjoyable spot work.

—Posted by Tim Nudd

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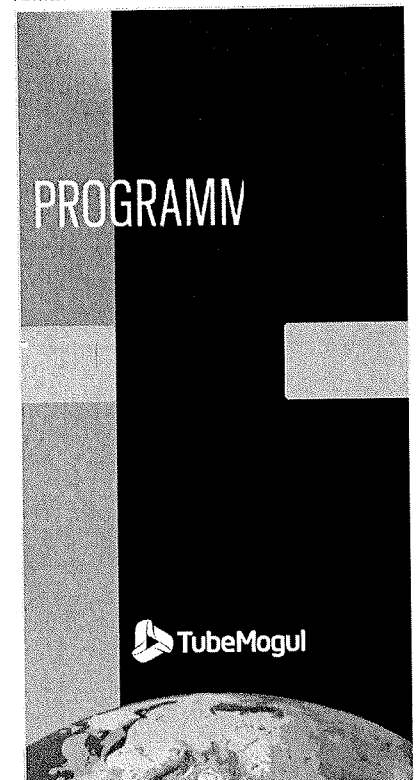
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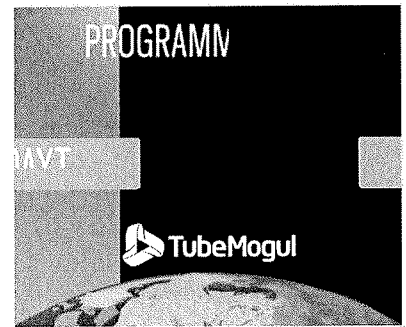
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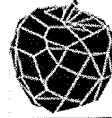
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Arnold, Nitro Break 1st Volvo Campaign By

Karen H. High

September 7, 2007, 12:00 AM EDT Advertising & Branding

NEW YORK The first Volvo campaign from Arnold and Nitro introduces the theme, "Life is better lived together."

Launching today in movie theaters in the U.S. and on TV next week, six commercials showcase a variety of Volvo models, including the new S80, the carmaker's flagship luxury sedan.

In the 60-second spot "The Meeting," a glamorous woman relaxes on a yacht with three men of uncertain provenance. After receiving a text message, she bolts from their table and begins sprinting toward the front of the boat as a black helicopter races alongside to meet her.

Meanwhile, a stylish man drives around the city, making seemingly illicit deals in shady parts of town.

The two eventually meet and it is revealed that the man is giving the woman diamonds because it is their anniversary.

Volvo's 6-year-old tagline, "Volvo. For life," remains.

"We didn't want to be one of those agencies that come in and just change the tag line," said Peter Favat, CCO at Arnold in Boston. "The brand idea is that life is better lived together. In some ways, you'll see that coming through the Web."

Havas' Arnold and independent Nitro won the \$150 million Volvo account in April following a review. Euro RSCG in New York was the incumbent and had positioned the car as being safe, while the new work focuses on togetherness. The latter still handles interactive for Volvo and will launch new work by year's end. Interactive, which is still in development, by Havas' Euro RSCG 4D, is set to launch later this year.

For this campaign, Arnold and Nitro worked collaboratively, much the way Arnold does with MDC's Crispin Porter + Bogusky on the American Legacy "Truth" campaign, said Favat.

"Volvo has always stood for safety, and thus seen as a caring and responsible brand," said Tim Ellis, Volvo's director of global advertising, in a statement. "The 'life is better lived together'

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global platform add emotion and clarity to the brand."

Volvo marks a return to the car category for Arnold, which had handled Volkswagen for many years before that business shifted to Crispin in 2005.

"Volvo needed to go past the rational place of just safety and the brand needed more of an emotional injection so people can attach themselves to the brand," said Favat. "In some ways, it's like the work we used to do for VW."

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\$150 Mil. Volvo Picks Arnold, Nitro

By David
Chenatasio

April 23, 2007, 12:00 AM EDT Advertising & Branding

BOSTON Arnold has won the creative portion of the \$150 million global Volvo ad account following a review, the client has confirmed.

Havas' Arnold in Boston pitched with independent Nitro in London against Publicis Groupe's Fallon in Minneapolis in the final round.

"We wanted a powerful, overarching single-minded idea that could leverage and emotionalize our rich heritage," said Tim Ellis, director of global advertising at Volvo, confirming the win first reported by Adweek.com earlier today.

Arnold's headquarters office will lead the account. The first work from the new shops will promote the global launches of Volvo's V70 and XC70 models.

"Volvo is a premium brand with a real heart and real emotional pull," said Pete Favat, Arnold's CCO.

Sources said Arnold and Nitro's winning pitch positioned the car as symbolic of a high-end lifestyle that lasts throughout the day, even when drivers have left their vehicles.

Ellis said the work would stress safety, long a Volvo hallmark, as well as its Scandinavian design and respect for the environment.

Volvo had confirmed inviting back Arnold/Nitro and Fallon after cutting incumbent Euro RSCG, also owned by Havas, and 180, a unit of Omnicom Group, from contention.

Arnold/Nitro and Fallon completed a round of presentations to client officials in London last week.

Euro RSCG in New York has been Volvo's principal agency and will likely keep some local chores overseas that were not part of the review, Volvo said.

Omnicom's Goodby, Silverstein & Partners in San Francisco, a late entrant in the review, exited in order to pursue another car account, the \$600 million Hyundai business, which it won on Tuesday. (Arnold also competed for Hyundai.)

Roth Associates in New York managed the review for Volvo, which is a unit of Ford. During the competition, evp, marketing Hans Krondahl said he would leave Volvo to become CEO of an automotive parts company in Sweden, through he remained with the automaker through the decision process.

Euro RSCG has worked on the account since 1991, handling Volvo in the U.S. and elsewhere, though the automaker does work with several other agencies on various assignments.

The competition was spurred by disagreements about creative direction, with Volvo executives unable to agree on whether North American work or concepts created for overseas markets should be used worldwide, sources said. Volvo senior management in Sweden wants a single global concept, and decided a review would best address that need.

Media duties, handled by various agency partners, are not affected. Neither is the interactive Volvo work handled by Euro RSCG 4D.

Both Arnold and Fallon were seeking returns to the automotive category. Each lost a major nameplate in 2005, as Volkswagen swung from Arnold to Crispin Porter + Bogusky and BMW left Fallon for GSD&M.

Arnold's "Drivers wanted" campaign for Volkswagen of America, which ran from 1995-2005, ranked among the best-known (and most awarded) auto advertising of its era, though VW sales slipped during the final few years of the effort.

During the Volvo pitch, Arnold faced an odd attack from consumer advocate Glenn Sacks, who blasted some of the shop's recent commercials as "anti-father," and called for Volvo to retain Euro RSCG. Arnold CEO Fran Kelly defended the shop as "an agency with strong values" in the face of the unusual challenge. Arnold today launched new Fidelity ads that take an entirely different approach.

This story updates an item posted earlier today with client confirmation and other details.

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Volvo Marketer Plans Departure

By Gregory

February 22, 2007, 12:00 AM EST Advertising & Branding

LOS ANGELES Executive vice president of marketing Hans Krondahl is leaving Volvo to become president and CEO of an automotive parts company in Sweden, he said.

However, he plans to stay with the automaker through the decision phase of its ongoing \$150 million advertising review. That process should finish up in March.

Krondahl said he would assume the leadership of Goteborg, Sweden-based Meca, which he described as a \$210 million company of some 80 outlets and 900 employees.

"I have led a company before, enjoyed it, and miss it," Krondahl said, adding that his decision reflected no dissatisfaction with Volvo. Despite the fact that Meca is technically a competitor of Volvo in the parts market, the latter has been "very supportive," he said.

Krondahl said the review likewise has nothing to do with his decision to leave Volvo, which he joined last October, two months before the review began.

Volvo's Goteborg leadership asked him to stay for six months, and Krondahl agreed to remain at the company's Irvine, Calif. U.S. headquarters through April 1.

"I intend to stay until the end of the review," Krondahl said. "Having been on both sides of the table, I know how important that is." Krondahl was a general manager at Grey in Goteborg and ran his own shop in Sweden before joining Volvo in 2005.

The finalists in the competition for the Ford-owned brand are Omnicom's Goodby, Silverstein & Partners in San Francisco, partnered with 180 in Amsterdam, the Netherlands; Publicis Groupe's Fallon in Minneapolis; Havas' Arnold in Boston, with independent Nitro in London; and the principal incumbent Havas' Euro RSCG in New York.

New York-based consultancy Roth Associates is conducting the review.

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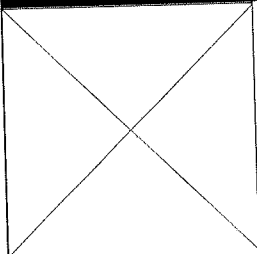
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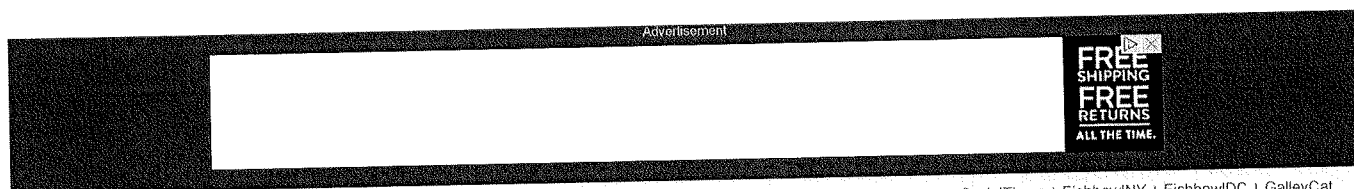
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Tensions Spur Volvo Review

Sample

December 14, 2009, 12:00 AM EST

Advertising & Branding

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NEW YORK Tension over how best to develop an "over-arching concept" for the Volvo brand led the automaker to call a global review of the business last week, according to sources.

The competition was spurred by disagreements about creative direction, with Volvo executives unable to agree on whether North American work or concepts created for overseas markets should be used worldwide, sources said.

Volvo senior management in Goteborg, Sweden, wants a single global concept, and decided a review would best address that need.

Tim Ellis, director of global advertising at Volvo in Goteborg, and Hans Krondahl, evp, marketing at Volvo in Irvine, Calif., said the process has more to do with finding the right approach for new product launches as Volvo prepares for a steep ad spending increase over the next two years. (Volvo's announced lineup includes the C70 introduction this year and the late 2007 releases of its C30 sporty hatchback S80 model.)

Ellis downplayed the idea that tensions are driving the review: "In the past, we've had creative centers which had complete control over what they did in the U.S., London and Sweden. We then decided as a company that we wanted to leverage a power worldwide to come up with a more unified structure of working with a united idea."

He added, "I'm not saying there aren't different views on the creative work that runs sometimes, especially when you have creative ownership over your creative center. But we've decided that we're going to take a more unified approach to have one strong message."

Ellis said the winning agency must be able to provide "high creativity with strong planning insight," and have a distribution system to deliver work in all of its markets, including China in 2008.

Ellis is leading the team of five other decision makers, whom he declined to identify, in the review being guided by consultancy Roth Associates in New York.

Havas' Euro RSCG here has handled the account since 1991 and its work runs worldwide,

except in a few markets including Scandinavia, Japan and Germany. The agency has said it is defending.

The contest encompasses only creative chores, Ellis said. Media duties, handled by various agency partners and Volvo parent Ford Motor Co., are not affected. Neither is the interactive Volvo work handled by Euro RSCG 4D, Ellis said.

"This is not about Euro not delivering," he said, adding that as Volvo gets ready to launch several new models in 2007, it needs "a consistent thread of an idea around the world. It's an appropriate time to see how we can continue to move the brand forward."

Ellis expects to have a short list of agencies by early January, with a decision in March. Volvo's global "For life" tagline will likely be retained.

Krondahl said Volvo is striving to sell 600,000 units by the end of 2009 (currently the company sells around 450,000), with sales of 200,000 units in the U.S. alone. He said that in order to achieve that goal, Volvo plans to spend 20 percent more on advertising in 2007, then increase the budget an additional 40 percent in 2008.

The company spent \$75 million in domestic measured media in 2005 and \$70 million through September 2006, per Nielsen Monitor-Plus.

Sources estimated global media spending at \$150 million. Neither Ellis nor Krondahl would comment on advertising expenditures.

"We are turning a page in the history of the company," Krondahl said. "We are introducing a lot of new products." He said Internet spending would grow disproportionately in recognition of the fact that Volvo's customers use the Web in increasingly large numbers.

Through November, Volvo is 6 percent down on the year, with unit sales of 108,000, according to Car Concepts, Thousand Oaks, Calif. The C70 (up 142 percent over last year at this time) and S60 (up 5 percent over 2006) have sold well for the company, but all other models are down, including the crucial XC90, off 7 percent.

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Volvo Defends Purported Giveaway *By Steve*

October 27, 2006, 12:00 AM EDT Advertising & Branding

DETROIT Before you sit down and pen the tear-jerker essay about a friend or family member's compelling need for a new Volvo, as some feel is implied by the automaker's new "Who would you give a Volvo to?" campaign, check the FAQ on the campaign's Web site. It reads in part: "Is there a Volvo vehicle being given away as part of the 'Who Would You Give A Volvo To?' campaign?"

Volvo's answer: "No. The WWYGAVT campaign is intended to make people think about the safety initiatives Volvo has taken in vehicle development and therefore why they would consider a Volvo for the special individuals in their lives."

Bloggers are decrying what some perceive as a misleading promotion. It has elicited promises to steer clear of the luxury brand and requests to drop the campaign, which began in mid-September via Euro RSCG.

Comments posted at advertising.about.com include several tales of disenchantment.

"... The campaign title is deceiving and makes me happy to not give Volvo my time in checking out their Web site," reads one. "It's only giving them disappointed, potential customers. And damn did I want my mom to win a Volvo! She's only driven lemons since 1974."

"... Volvo—my advice: change this commercial!!! It makes you look really BAD!" reads another.

Yet another poster said, "... It is a very silly campaign to have without even so much as a handful of cars being given away."

Volvo can't imagine how such a misconception began. True, during research, a small group of people got the impression that a free Volvo was part of the campaign. But that group was a "subset," said John Maloney, vp, communications for Volvo Cars of North America.

"We are comfortable going forward and there is no intent to deceive," Maloney said. "It's very clear from the ads that this is about love. It's about who do you want to protect in your

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life."

The broadcast spots are tinged with sentiment sweetened with mothers, fathers, sisters, brothers, spouses and children riding in Volvos.

In one, a father is giving a driving lesson to his teenage daughter, who is learning to drive a standard version of the Volvo S40 sedan. The car lurches, then catches, as both subjects go through the familiar tension of learning and the relief of grasping.

"Who would you give a Volvo to?" asks the narration as the spot ends. "Tell us at Volvocars.us."

Volvo has received e-mails supporting the campaign, Maloney said.

"I am a Cadillac owner, and I really like my car, but I did want to let you know how much I enjoy your commercials, especially the one with the little girl telling the story and the one with the dad teaching his daughter how to drive," said one. "No matter what I'm doing at home, I always stop to watch them. They are really great. I don't know much about advertising, but I do know that I rarely remember ads or even bother to watch them. I do watch yours. Thanks for a commercial that brings back good memories and focuses on what really matters."

The campaign's Web site has received 11,000 posts from people who would like to give cars to their husbands, wives and even dogs.

Maloney acknowledged that some of the entries looked like overtures to win a car, but said, "We have no intention to suck anybody in."

The campaign, which features no print element but includes billboards in five major markets including Los Angeles and Chicago, will likely extend into next year, Maloney said, and be part of some new product launches.

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Volvo Banks On Radio's Reach For Summer Tie-in

July 10, 2006, 12:00 AM EDT Advertising & Branding

If you've been watching television at all this summer, you probably already know about the Volvo SUV buried somewhere on the planet, just waiting to be found. But if the constant ads touting the contest, just one part of Volvo's massive summer tie-in with Walt Disney's Pirates of the Caribbean: Dead Man's Chest, aren't enough to send you hunting for a new car, the automaker is hoping a new radio campaign will do the trick.

Volvo is using radio as the primary medium in the U.S. to drive consumers to more than 300 dealerships this summer while the quest is on for the "buried treasure." The campaign, orchestrated by ad sales rep Clear Channel Katz Advantage, kicks off July 17 in the top 32 markets where Volvos are sold.

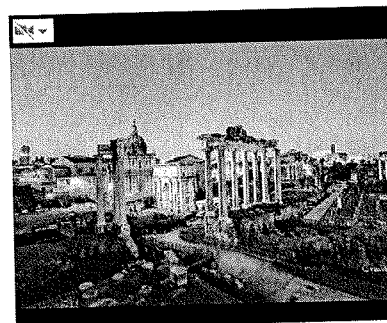
The "treasure chest" campaign will direct listeners to local Volvo retailers for coins containing a code and the address of a Web site where they can submit their e-mail address to unlock a virtual treasure chest of prizes, including a trip for four to a tropical locale, a home entertainment system and Kodak digital cameras. The six-week campaign includes live remotes at nearly 100 dealerships and 30- and 60-second units produced by Havas' Euro RSCG on 168 stations. Volvo is believed to be spending under \$5 million on the effort, but wouldn't confirm the exact amount.

"We wanted to do something more than the average radio buy," said Linda Gangeri, national advertising manager, Volvo Cars of North America. The challenge, she said, was to "continue the momentum at retail with an initiative that would not only build on the national promotion but also make the dealerships a fun place to visit during the summer months and expose consumers" to both Volvo products and seasonal sales promotions.

The carmaker believes that radio is the right go-to medium for the campaign due to its "portability," especially during the summer driving season, when families spend a lot of time on the road. "Summer months are a time for families to be out and about," said Gangeri. "People move away from TV, and radio is a more frequently listened-to medium."

Jeanne Schad, regional director, Clear Channel Katz Advantage, said that because summer is when "people are being bombarded with automotive sell-down messages," the Pirates tie-in is a way to stand out. The national promotion launched June 12.

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"If a consumer is on the fence—maybe they've thought about Volvo, maybe they haven't—hearing a message tied to Pirates of the Caribbean might be the extra thing that gets them to notice Volvo and go down to their Volvo retailer," said Tanya Berman, vice president, account director at Volvo media agency MPG, a unit of Havas. The radio buy, she said, "will give us extra exposure, so it gives us extra frequency" beyond the national promotion, said Berman.

Affordability was also an issue, Gangeri said. "Volvo is just a small automotive brand, and media dollars are limited." Ad spend for the carmaker, a unit of Ford, was \$70 million in 2005, of which \$6.5 million went to radio, per TNS Media Intelligence.

There's a lot at stake for the carmaker, which is trying to reverse a sales slump that began last year. According to WardsAuto.com, sales of the Volvo XC90 SUV, the model that is tied to Pirates, were down 12 percent for the first six months of 2006 in the U.S.

So far, the national promotion is producing positive results: about one quarter of those going online seeking clues to the buried SUV are opting for additional information about Volvo products, said Gangeri, "so we can go back out and remarket."

Volvo has similarly high hopes for the radio launch. In addition to spots and promotional announcements, CCKA has lined up roughly 100 live remote broadcasts with participating Volvo retailers around the country. CCKA president Bonnie Press says the remotes help break through ad clutter. "Your loyalty is to a radio station," she said. "That implied endorsement of the radio station aligning itself with a brand can create the call to action."

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But Pirates Don't Drive SUVs, Do They?

By Adweek Staff

July 10, 2005, 12:00 AM EDT Advertising & Branding

You might be wondering why Volvo didn't cross-promote with Disney's other summer blockbuster, Cars, instead of an adventure set several centuries before the Swedish carmaker designed its first chassis.

But to Volvo and Disney, it all makes sense. Asked what an SUV has to do with a swashbuckling period adventure, Linda Gangeri, Volvo's national advertising manager, said: "What can one be assured of in every pirate movie? Buried treasure. And the XC90—which is a family vehicle—that's our most valued treasure."

Sound like a stretch? Get used to it. Increasingly, advertisers are jumping aboard to flank consumers where they're being entertained—if the demographic matches and resonance can be found with the brand image.

Cherise McVicar, Disney's senior vice president of national promotions, says that the issue isn't whether cars were around in the days of Jack Sparrow. "On the surface, it might not seem like there's a thematic connection," McVicar said, "but with a little bit of creative ingenuity, you can almost always come up with something that breaks through the clutter."

The most "disconnected campaign" McVicar recalls involved Procter & Gamble laundry detergents and The Incredibles. Consumers who bought three selected products during the month of March 2005 received a free Incredibles blanket. "We realized that moms, be they live-action moms or real live moms, have a lot in common," she said. "A good brand or creative fit can often work just as well as a thematic connection."

Beyond the safety-minded carmaker, the film, starring Johnny Depp, also ties in with McDonald's, Kodak, Kellogg's and Coca-Cola, among more than a dozen other family-friendly marketers whose wares were unknown to buccaneers.

And Volvo is not just teaming with Disney on the film—it's also partnering with another co-sponsor, McDonald's, to give away 28 Volvos in 28 days to customers of the fastfood chain.

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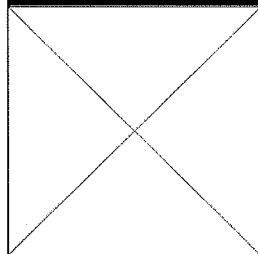
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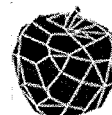
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Volvo Puts Itself in Mobileplay's Hands

Gregory Volman

February 13, 2005, 12:00 AM EST Advertising & Branding

LOS ANGELES Working with Mobileplay, Volvo has become the first automaker with a fully featured car "configurator" for hand-held devices, according to the company.

CEO James Ryan said his San Francisco company developed the standalone application for Treo, Blackberry and Windows Mobile Smartphone-enabled devices to use pre-loaded content for quicker downloads.

Users can change the color, interior and exterior packages of the Volvo they are considering buying to see how the options affect the sticker price, Ryan said, just as they would on a more advance Internet-based system. The mobile application even generates leads for dealers, he said.

Ryan said Mobileplay, which has partnered with USA Today, Sporting News, Business Week and Weather.com, is enjoying a period when relatively new mobile devices have users hungry for material to download. "A lot of content out there is paid," Ryan said. "And what people are looking for is an ad-supported system such as ours."

The company, which started as the game specialist Moventum, is also working with Microsoft on its "Evolution" campaign with a mobile game in which dinosaurs chase technology-challenged office workers around their cubicles.

Volvo, a division of Ford's Premiere Auto Group, is headquartered in Irvine, Calif.

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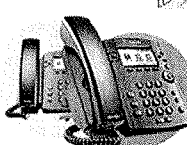
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September 21, 2006, 10:27 AM EDT

Volvo is wowing auto-show audiences with what it says is the world's first car exclusively designed and developed by women. The vehicle, called "Your Concept Car," has no hood, no gas cap, dirt-repelling paint, many small compartments (for change, umbrellas, phones, etc.), an electronic parking-assistance mechanism, new sight lines and more. It even calls the service center on its own when it needs maintenance. The car may never be mass produced, but it generates plenty of goodwill for Volvo. The idea for the car began three years ago, after a group of women, including engineers, designers and marketers, at Volvo headquarters in Sweden attended a seminar that focused on how to better cater to women customers.



—Posted by Tim Nudd

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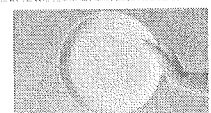
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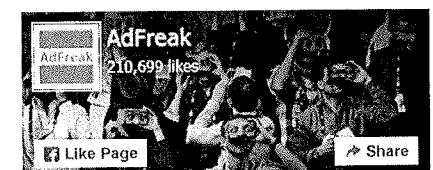
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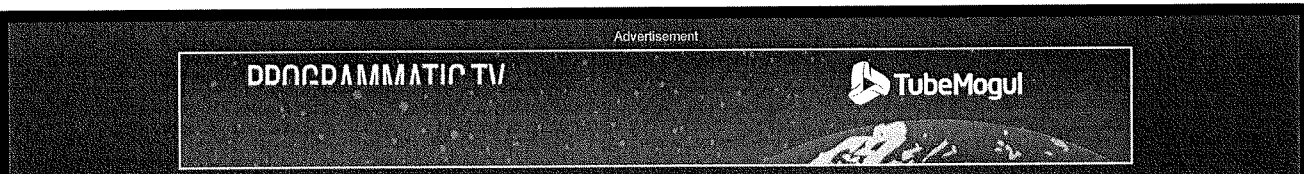
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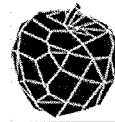
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Volvo Tests The Blogging Waters

By Jeff Labrecque

April 11, 2005, 12:00 AM EDT Advertising & Branding

Volvo North America broke an online ad campaign last week to tap into the growing blogging phenomenon.

For the rest of the year, Volvo will be the exclusive sponsor of MSN Spaces, the Microsoft portal's newly released blogging platform that acts as users' online scrapbook of thoughts, pictures and music lists. With more than 8 million Americans blogging and 32 million reading them, advertisers like Audi and General Motors have sponsored blogs or created their own.

"Blogs have been around a while, but they've been very niche-oriented," said Anna Papadopoulos, associate media director at Havas' Euro RSCG, Volvo's agency. "Making it universal and mass-like [MSN Spaces] is where communication online is going."

In addition to two "Volvo For Life" graphic ads on the 4.5 million MSN Spaces created during its four-month test phase, Euro RSCG and MSN created a Volvo-sponsored "What's Your Story?" minisite (whatsyourstory.msn.-com), where users can go to find the best stories posted on MSN Spaces, blogging resources and Volvo information. MSN will promote the mini-site on the MSN Spaces homepage and throughout the portal.

"What's fascinating for MSN and our advertisers is learning how to connect with consumers in this personal world," said Gayle Troberman, director of MSN's brand experiences unit.

Following their customers means following blogging, said Joseph Jaffe, author of upcoming *Life After the 30-Second Spot* (Wiley/Adweek). "In blogs you have consumers that are very open to communication, en-gagement and involvement," he said. "That alone should be justification to get involved."

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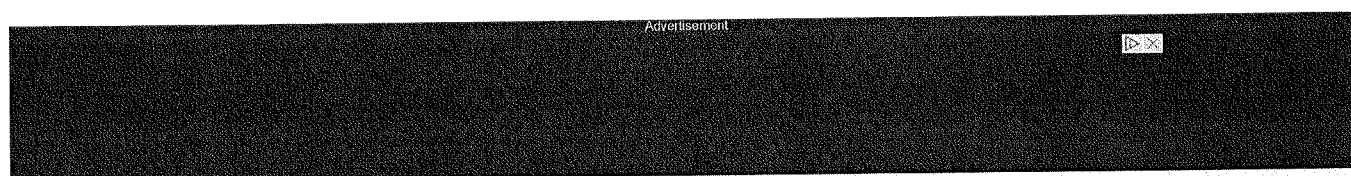
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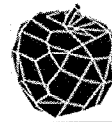
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Volvo Readies Efforts for Summer, Fall

Karl Greenberg

July 23, 2014, 12:00 AM EDT Advertising & Branding

NEW YORK Volvo will support its S40 Sedan, which launched in March, and new V50 Wagon with non-traditional marketing efforts this summer, followed by TV and print in the fall, via Havas-owned Euro RSCG in New York.

TV, print and outdoor will tout the Wagon as an active lifestyle carryall, with the tag, "Full of life." TV will team the Wagon and S40 in ads to run in the top 20 markets. The budget for the push was not revealed. Overall, the client spends about \$70 million annually on ads, per Nielsen Monitor-Plus.

Besides pitching the vehicles to younger buyers, the campaign, aimed at 25-34 year olds, positions Volvo as fun, not just safe. John Mulroney, vp, marketing, said the median age for Volvo owners is about 40. The two-stage rollout of the vehicle began last month with a "Dunes and Tunes" event, putting the vehicle, as well as S40 and XC90, at several beach venues with Volvo-sponsored bands and sand sculpture competitions.

As a follow-up, Volvo will stage aerial flyovers at 20 beaches this August, with planes pulling banners that show a full side shot of the V50. In September, Volvo will launch an outdoor campaign in 15 markets, with 10-15 billboards in each, showing the vehicle's silhouette, with the hatchback open and Miami-based pop artist named Romero showing his art. Volvo has just launched an outdoor campaign for S40, as well, that mounts the actual vehicle on boards. 3-D billboards will be posted in New York, Los Angeles and Philadelphia.

A fall print effort for the S40 is also in the works. Inserts will appear in September editions of Car and Driver, Road & Track and Motor Trend. Text reads, "Invigorating new fragrance from Volvo for men, for women." The tear-off smells like tire rubber.

Mulroney said the challenge is changing the perception, especially among younger buyers, that Volvo is for the older crowd.

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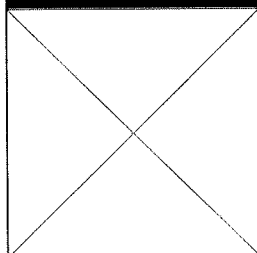
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Volvo Surrounds S40 With P

Sandy Brown

March 1, 2004 12:00 AM EST Advertising & Branding

NEW YORK Volvo Cars of North America is backing off boomers and targeting 25-35-year-olds in a multifaceted campaign for its S40, including two new TV spots from Euro RSCG MVBMS Partners.

"It all starts with the car and then how we can reach 25- to 35-year-old audience. We explored pop culture and came up with a completely integrated campaign," said Thomas Andersson, executive vice president of marketing at VCNA. "The tone we are using is youthful and confident, but not arrogant."

Two TV spots, which break today, place the car in music video and video game settings. One features a red S40 cruising in an urban setting to a hip-hop beat, much like a music video, as it literally rains women from the sky. The car's performance is demonstrated in the form of visuals from Xbox's RalliSport Challenge 2 video game in the second ad.

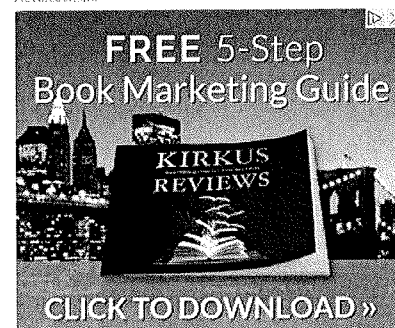
The scenarios were selected because they were two areas of pop culture that fetishized cars the most, said Kevin Roddy, executive creative director and partner at the New York agency. RalliSport game developers created footage for the video game commercial, and music video director Dave Meyers directed the music video-style spot. The latter was shot in Barcelona, Spain, and features music from hip-hop group Dilated Peoples. Ernest Lupinacci served as art director and copywriter on the campaign.

The national cable buy will include Comedy Central, ESPN and VH1, plus a substantial broadcast network buy involving shows like CSI, Friends and Alias.

The marketing plan also includes in-theater advertising that will be tied to spring film releases starting in May; magazines such as Vanity Fair, Entertainment Weekly and Details; billboards; the Internet; direct mail; and partnerships with Virgin Megastores and Bloomingdale's.

VCNA and Virgin Megastores are offering driving sessions and live performances by recording artist Gavin DeGraw. A promotion will award the winner a trip to the EuroRock concert on Virgin Atlantic, backstage passes and a Volvo S40. The car will also be on display

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in Bloomingdale's stores in the U.S. starting March 11, where shoppers can win a getaway sweepstakes.

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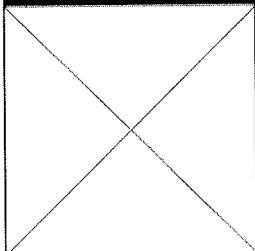
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Car Maker Eyes Youth in I-Effort

January 5, 2004 12:00 AM EST

Advertising & Branding

Volvo will target under-35-year-old buyers looking to trade in their VW Jettas, Honda Accords and Toyota Camrys with an Internet effort that breaks this week for its redesigned S40 sedan.

Ads will run on more than 30 youth-skewing lifestyle Web sites, the initial salvo in a five-month campaign from Messner Vetere Berger McNamee Schmetterer Euro RSCG in New York. The effort also includes TV and print, which will launch in March, an Internet movie, grass-roots marketing, a direct-mail drop to 500,000 prospects and S40 owners, and a cross-promotion with Virgin Megastores—all with a pop-culture theme.

Spending was not disclosed. The overall effort is likely at least to match that of the Ford unit's XC90 SUV launch in late 2002, according to Phil Bienert, manager of CRM and future products at Volvo in Irvine, Calif. That introduction got about \$40 million in media support, according to Nielsen Monitor-Plus.

The Web promotion, "Four friends for life," enables consumers to configure a Volvo Web site to describe their dream vacation and then invite three friends to come along. Ads touting the promotion will run on sites such as Salon.com, Friendster.com, Blackplanet.com, Match.com, Gay.com, and travel and entertainment sites. A sweepstakes offers the chance to win an S40 and make the virtual trip a reality.

Todd Sullivan, MVBMS account director for Volvo Interactive, said youth marketing is a new territory for Volvo, as is the media strategy. "These buyers are not watching a lot of TV," he said. "They are doing something else. We want to be in that environment."

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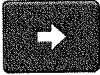
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Nike, Volvo, Hugo Boss Reap Awards at Fest

By Ann M. Mark

November 17, 2003, 12:00 AM EST Advertising & Branding

NEW YORK Online work for Nike, Volvo and Hugo Boss scored top honors at the New York Festivals' 2003 International Interactive Awards.

The Grand Award for Best Web Site Design went to Forsman & Bodenfors in Gothenburg, Sweden, for its Volvo XC-90 push. The site, which takes users on a virtual road trip through an ever-changing Swedish terrain, supported the introduction of the car maker's first sports utility vehicle.

Biedermann und Brandstift Werbeagentur in Frankfurt, Germany, earned the Grand Award for Best Application for a CD-ROM training program for the international sales staff of Hugo Boss' Hugo stores.

The Grand Award for Best Web Site was presented to R/GA for Nike Lab, an online destination that used a collective of digital artists to express Nike's product innovation. The New York-based Interpublic Group i-shop took home the most awards in this year's competition, collecting three gold and three silver World Medals for its Nike work and one bronze World Medal for a Levi-Strauss Web site.

Nike won a total of four golds. In addition to the three from R/GA, the Beaverton, Ore.-based athletic-goods giant nabbed one for "Nike Air Thielsen," an effort out of Tokyo.

A jury headed by Graham Kelly, executive creative director of Saatchi & Saatchi in Singapore, handed out 14 gold, 11 silver and 20 bronze World Medals after reviewing 600 entries from 26 countries.

Two other U.S. companies that won golds include @Radical.Media in New York for its "Think-A-Ma-Jig" CD-ROM for IBM and AtmosphereBBDO in New York for its "Pen" rich-media ad for General Electric.

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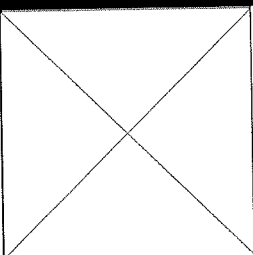
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Cyber Jury Rewards Nike, Volvo

Mark

By Ann M.

June 17, 2003, 12:00 AM EDT Advertising & Branding

CANNES The Cyber jury presented Grand Prix awards to Nike and Volvo at the International Advertising Festival here tonight based on what jury president Marco Tinelli described as the marketers' creativity, quality of execution and forward thinking.

The 15-member jury, which reviewed 1,244 entries from 40 countries, awarded five gold, 12 silver and 20 bronze Lions at the ceremony at the Palais de Festival.

Volvo was recognized for an integrated interactive campaign that launched the XC 90, the Swedish automaker's first sports utility vehicle. The effort from Forsman & Bodenfors was Web-centric, with offline communications driving people to the URL. The Gothenburg, Sweden, shop also won a gold Lion in the automotive category for the XC 90 push.

"I was very impressed with the daring idea," said Tinelli, president and CEO of FullSix in Paris. "They built a very holistic campaign that was online and offline."

Nike landed the top prize for its Panna K.O. Web site from Framfab in Denmark. The interactive initiative focuses on the new way kids are playing football in the region.

This is the fourth consecutive year that Nike landed a Cyber Grand Prix. Last year the Beaverton, Ore.-based marketer was lauded for its Nike football effort, also from Framfab. Again, the athletic goods giant dominated the interactive ceremony, as it has in all of the awards shows this season, winning six Cyber Lions.

R/GA, the U.S. shop to nab the most Cyber Lions, took home all four for its Nike work. The New York-based interactive shop won a gold and silver for Nike Lab, a Web site that used a collective of digital artists to express Nike's product innovation, in the fashion and e-commerce categories, respectively. It also nabbed a silver and bronze for the Nike Goddess site in the e-commerce and consumer products categories, respectively.

"This is going to be a Nike festival on the Cyber side. [Nike's Web sites] ranked as the best sites. If there are advertisers that are listening, please do something. Otherwise, this will be a Nike festival," Tinelli advised.



Noticeably missing from the winner's circle was this year's sequel to BMW Films from Fallon in Minneapolis. The highly acclaimed digital shorts series grabbed one of the Cyber Grand Prix awards last year, and was partly the impetus for the Titanium Lion—created this year to recognize innovative ideas that push the industry forward.

"The new set of movies are absolutely great quality," said Tinelli. "But the consensus was after having such a breakthrough idea last year, we just had an upgrade. We didn't have a feeling this was pushing the industry."

In addition to R/GA, the other gold Lion recipients were Hi-Res! in London for a Sony Playstation2 initiative; OgilvyInteractive in Sao Paulo, Brazil, for its Renault work; and Harrison/Human Bates in Johannesburg, South Africa, for a domestic abuse awareness effort.

Other U.S. winners included Euro RSCG's Circle, which received a silver Lion for an Ikea Web site that plays upon Crispin Porter + Bogusky's "Unboring" offline campaign. The Boston shop also took home a bronze Lion for its Mini USA work. Arnold, also in Boston, landed a bronze for an America Legacy Foundation anti-smoking effort.

Bartle Bogle Hegarty in New York grabbed a silver Lion for a campy Web site for Unilever's Axe deodorant. AtmosphereBBDO in New York won a silver for a General Electric ad that lets users exercise their imagination by drawing with a virtual pen. And Big Spaceship in New York took home a bronze for a Columbia Pictures film promotion.

As to whether there were any Titanium Lion contenders among the Cyber winners, Tinelli said, "Of course there are." But, he was quick to add that the inaugural recipient of the award would be decided after deliberation among all the jury presidents. "It's really about finding something that's breakthrough across categories," he said.

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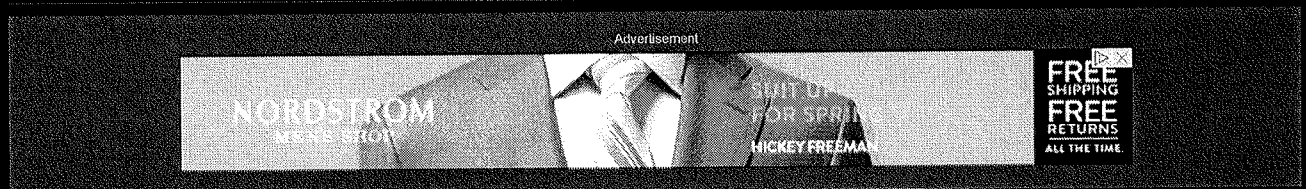


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Volvo assigns direct to Arc *By Adweek Staff*

March 24, 2013, 12:00 AM EST Advertising & Branding

Volvo Construction Equipment North America tapped Arc Marketing here to handle its database- management and direct response TV accounts. The agency, formerly Clarion Marketing and Communications, will also have its offices in Greenwich, Conn., and Waltham, Mass., handle the Asheville, N.C.-based client's account.



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Creative Feature: Sleeper Hit

By Mallorre Dill

December 9, 2002, 12:00 AM EST

Advertising & Branding

The Loch Ness Monster rises from the deep. A horse turns into a unicorn. Elvis cruises a lonely stretch of highway in a convertible. They're images of fantasy, but for Volvo, they're tied to a very real strategy.

Advertisement

The scenes are from a new 60-second Volvo spot playing in cinemas before this year's blockbuster holiday movies. It's a rare example of a commercial conceived from the outset to run only in theaters (the TV campaign, due in January, will be entirely different) and tailored to mesh thematically with the fantasy themes of the season's biggest films.

Michael Lee, ecd at Euro RSCG MVBMS Partners, New York, says the shop looked at the fourth quarter's crop of movies—Harry Potter and the Chamber of Secrets, The Lord of the Rings, Die Another Day, Gangs of New York—and figured they would draw the same families and younger, single consumers that Volvo wanted for its first SUV, the XC90. So the agency created a fanciful spot, shot in Spain by Radish of Go Films, New York, in which XC90 passengers pass through fantasy worlds like those evoked in Harry Potter, Rings and even James Bond.

In a world of PVRs, cinema ads are an example of how "media has to start thinking," Lee says. "You have to go after the people who can't be got [in other ways]." He compares the strategy to that of a Super Bowl or Oscar buy—"using a high-impact medium in a high-impact way."

More advertisers than ever are doing so, including Volkswagen (the "Bubble" spot from Arnold, Boston) and Nissan (a two-minute spot for the 350Z, cut down from a short film, from The Designory, Long Beach, Calif.).

Todd Siegel, svp of sales and marketing at Screenvision in New York, says the percentage increase this year in cinema ad sales is in the "double digits plus." He attributes the rise not only to advertisers looking for alternatives to TV buys but also to the deals Screenvision can offer as part of its "upfront" format, new in 2002. For example, in the auto category, an advertiser can ensure exclusivity in a particular four-week flight with an advance purchase of a 60-second spot for that flight.

Still, production costs have been a sticking point, says Cliff Marks, president of marketing and sales at Regal CineMedia, a division of Regal Entertainment Group. Ads must be formatted for the big screen (if they aren't originally), then dubbed and shipped to each

theater, which can cost up to \$175,000 extra, he says. (The 4A's estimates that total production costs average \$360,000.)

Regal's answer is its new \$70 million Digital Content Network, which will deliver via satellite custom-made pre-movie entertainment packages to screens in 41 of the top 50 U.S. markets. It reduces the cost of dubbing and shipping tapes, Marks says, and screens can be targeted geographically and by rating or movie title.

The network also offers original programming (interspersed with ads) to replace pre-movie slide shows. Regal plans to enlist four partners to provide content, and has just signed up the first: The NBC Agency. Regal also recently tested the system with a five-minute film tribute to U.S. sailors and marines.

Creatively, the medium has plenty of room to grow. Of the 48 60-second slots Screenvision sells annually, Seigel estimates that 17-18 percent are filled by "original" ads (ones created for the cinema or longer edits of TV spots). In Europe, he says, the figure is more like 25-30 percent.

But the creative had better be good, says Larry Postaer. His agency, Rubin Postaer and Associates in Santa Monica, Calif., rolled out a cinema spot this fall showing the new Honda Accord out for a test drive with military-like planes swooping down for a glimpse. "You really are interrupting [people]," Postaer says. "You'd better be entertaining so people don't throw popcorn at the screen."

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Jennings Is in It for the Long Haul

By Alicia Chriswold

April 22, 2016, 12:09 AM EDT Advertising & Branding

Jennings/The Agency introduced its first advertising campaign for Volvo Trucks North America this month.

The Chapel Hill, N.C., shop won the \$1 million assignment from Volvo in January, in a review against incumbent Carmichael Lynch, Minneapolis, and CWA and Trone Advertising, both in Greensboro, N.C.

Volvo, also in Greensboro, wanted a local agency to handle spring promotions for its line of rigs directed at owner/operators of long-haul fleets, according to Bob Kochuk, creative director at Jennings.

Four print ads shot in a mix of monochrome and color extend Carmichael's tagline, "To new roads." One ad shows a road full of potholes in black-and-white. The headline: "Our trucks are made to handle rough roads, bad weather and rocky economies." A color photo of a Volvo truck is paired with it.

"We wanted to make the bridge from where Carmichael Lynch had taken them," said Kochuk. "The black-and-white [imagery] was a good metaphor for talking about gloomy economical times."

Ads will appear in Overdrive, Roadstar, Truckers News, Heavy Duty Trucking, CCJ and Equipment World.

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Volvo Unveils First Ad For Gay Consumers By

Karl Greenberg

July 23, 2011, 12:00 AM EDT Advertising & Branding

NEW YORK-Volvo Cars of North America has launched its first print campaign aimed specifically at the gay and lesbian communities. The ad appears in the July issue of Genre Magazine, a San Francisco-based nationally distributed magazine for gay consumers.

The creative features the Volvo S60, two men, and the text "Lust and logic: Don't they make a lovely couple?" Messner Vetere Berger McNamee Schmetterer, New York, handles the account.

"The ad was part of a local initiative by Volvo in the San Francisco area, where the company sponsored a gay pride parade," said Scott Druian, Western Regional Brand Manager for Volvo.

Genre also plans to promote Volvo by driving new convertibles as their entry in this year's West Hollywood Gay Pride Parade in Los Angeles.

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Volvo Exports Campaign To Europe By Ann M. Mack

April 3, 2014, 12:00 AM EDT | Advertising & Branding

MVBMS Fuel Europe, the Amsterdam unit of Messner Vetere Berger McNamee Schmetterer/Euro RSCG, is bringing Volvo's North American ad campaign -- "Revololution" -- overseas.

Starting with a 30-second TV spot that premiered in the United Kingdom Monday, the integrated communications program attempts to debunk Volvo's boxy image. The TV spot, for instance, contrasts the curves of the Volvo S60 sports sedan with square clouds, square statues and poodles trimmed squarely.

"By placing the sexy, sporty S60 against a boxy world, we send the signal that boxy cars are a thing of the past," said Ron Berger, CEO of MVBMS/Euro RSCG.

The campaign - including print, outdoor, direct mail and interactive executions breaking break in key European markets this spring - is the agency's first transatlantic effort since winning the \$50 million pan-European account from Volvo, the Swedish automaker owned by Ford Motor Co., last year. The New York-based shop, which has run Volvo's estimated \$100 million North American account since 1991, opened an its Amsterdam office last February to handle Volvo's European creative duties.

The "Revololution" campaign broke last fall, when a Web site and digital-only ads introduced the S60, and included TV and print executions supporting the launch. The latest U.S. effort involved a promotion tied to the NCAA basketball tournament. Ads on TV, wireless devices, the Internet and Web TV sought to drive consumers to [Revololution.com](#), a site where they could sign up for a chance to win an S60.

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Creative sample: David Abbott counts his work for Volvo, The Economist and Chivas among his favorites ads. A 1987 outdoor poster announcing the opening of one of the first Ikea stores in the U.K. *By Adweek Staff*

February 12, 2001, 12:00 AM EST Advertising & Branding

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Volvo Makes Fans Of Crash Survivors

February 27, 1994 | By Laurie Fuller, Orlando Sentinel.

It's not the kind of club you want to join. In fact, there aren't any real benefits of membership.

On the other hand, just being alive and well enough to apply for membership is enough of a reward for members of the Volvo Saved My Life Club, all of whom share the fervent belief that their cars saved their lives in serious accidents.

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"It makes me feel a lot safer to be in that car than any other car," said Robyn Young, 23, of Crystal Lake, who in June of 1991 was hit by a drunken driver. Her car, a 1986 Volvo 240DL wagon, went into a ditch and flipped three times, leaving young was badly bruised but not seriously injured.

Shortly after that, she and her mother wrote to Volvo, thanking the automaker for building such a strong car. Fire rescue officials had told Young that the Volvo's steel cage saved her life when the rest of the car was crushed.

Since then, Young has not only become a member of the Volvo Saved My Life Club, but appeared in magazine and television commercials for Volvo last year. A brochure given out at the AAA-Chicago Motor Club included a photo of her Volvo.

And she passes the word on to those looking to buy a car.

"After my accident, two or three people we spoke to went out and bought a Volvo," she said. Most of her family drives Volvos. She, of course, bought a 1987 Volvo 240DL after the accident.

One Chicago couple, John and Vicky Wotring, bought a 1986 240GL after a friend survived a serious accident in a Volvo.

"I was against buying it because of the looks of the car, but my wife talked me into it," said Wotring, 48, a police officer. In November 1989, a farmer's dump truck pulled out of an intersection and the Wotring's, in their Volvo, hit it. The car was totaled, but the four doors opened and closed without problem-and the Wotring's walked away unscathed.

"We immediately bought a new Volvo," he said-a 740 they still are driving. They, too, became members of the club.

The Volvo Saved My Life Club started with people such as Allen Gutterman of Sarasota, Fla.

Four years ago, a pickup truck traveling about 40 miles per hour crossed a median and hit Gutterman's Volvo head-on. The car's front end was demolished, but "I walked out of that car-the front seat and dashboard were still intact with not a ripple on them," Gutterman said.

Gutterman felt so strongly that his car had saved his life that he wrote a letter thanking Volvo for its emphasis on safe design. Volvo retold his story in a TV commercial that aired in 1990 and 1992.

Testimonies such as Gutterman's led Robert Austin, director of marketing communications for Volvo Cars of North America Inc., to establish the club in 1990 to salute customers who had written about how the car saved them.

When such a letter from a Volvo owner is received, it is reviewed by a four-member committee comprising a safety engineer, an attorney, a member of Volvo's public relations staff and a representative from a consumer affairs organization. The committee meets four times annually.

Knock-Out Catering

teddyandthebullybar.com/catering

From the team behind Teddy & The Bully Bar.

Letters and photos are reviewed to judge the authenticity and severity of the accident. The committee then asks selected letter-writers to join the club.

Members receive only a certificate of membership and usually a token of recognition from their local Volvo dealer, such as an oil-change voucher.

Each year dozens of Volvo owners write letters telling of their accidents and lauding the carmaker for its emphasis on safe design.

Three residents of Winter Park, Fla.-Paul and Patricia Andrews and Caryl Elrod-hope to join the club, with 70 members nationwide.

Elrod, a realty agent, was thinking about trading in her 1993 Volvo 850 sedan for a sport-utility vehicle.

"The lack of air bags in the utility vehicles bothered me, but I wanted something sportier and larger than my Volvo," said Elrod, a single mother of three.

The day after Thanksgiving, Elrod was involved in a collision in Orlando, when, according to a police report, another car ran a red light.

The front end of Elrod's Volvo was demolished, but the passenger cab remained relatively intact. Elrod walked away from the accident with strained ligaments in her back and neck. "I believe the air bag saved my life," she said. "The other driver was traveling at about 70 to 80 miles per hour, according to the police report."

Paul and Patricia Andrews were hit from behind in their 1993 850 GLT last spring as they waited at a red light in Longwood, Fla.

"The police estimated the car (that hit the Andrews' Volvo) was going 50 m.p.h.," they wrote. "The impact pushed our car 67 feet through the intersection. We received only minor injuries."

Paul Andrews, a dentist, gave first aid to the passengers of the car that hit them.

Repairs to the Andrews' car cost more than \$13,000-every part of the Volvo behind the back doors had to be replaced. But the passenger areas remained unscathed.

The risks of driving are now more evident to people such as Elrod. According to the National Highway Traffic Safety Administration in Washington, two out of three motorists will be involved in an accident that injures someone in their car.

In response to public demand and federal laws, more and more vehicles are sporting safety equipment such as air bags, anti-lock brakes and side-impact beams. -----

Tribune assistant subject editor Lourdes Fernandez contributed to this story.

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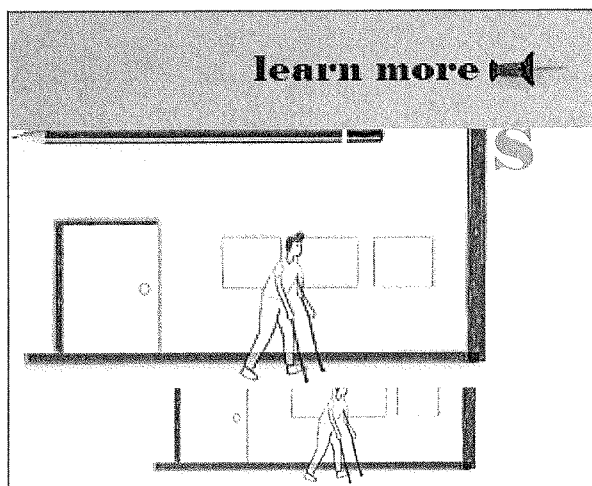
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
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